

THOROTHSA



The Quarterly Journal of the British C.R.B. Society.



The British E.R.B. Society



The British E.R.B. Society was formed to promote interest in the works of Edgar Rice Burroughs, and to preserve his memory. The aims of the Society are to make the works of E.R.B. more readily available, & to form closer links with Burroughs fans throughout the world. Members receive Burroughsiana, the Quarterly Journal of the Society, and an irregular Newsletter.

Membership in The British E.R.B. Society is £1.50 per annum in the UK and 5 dollars in the USA or Canada (or 7 dollars 50 cents for members requiring the Society publications sent by airmail). Cheques, money orders, etc should be made payable to The British E.R.B. Society & should be sent to The Secretary, Frank Westwood, 48 Creswick Road, Acton, London, W3 9HF.

Letters, articles & artwork, etc, for publication in either the Newsletter or Burroughsiana are welcomed, and should be sent to the Editor. If return is required, contributions should be accompanied by a stamped, self-addressed envelope of suitable size or by an appropriate number of International Reply Coupons.

Burroughsiana No 1, Spring 1975, is edited by Dick Ellingsworth, 45 Leith Towers, Brighton Road, Sutton, Surrey, SM2 5BT, and is Copyright © The British E.R.B. Society, 1975



ENHARTMAN IV

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Special thanks are due to Rod Jackson, the Chairman of The British E.R.R. Society, who stepped in to do the printing of this issue at very short notice.

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In Burroughsiana 2 we hope to include:

A Paperback Checklist of Edgar Rice Burroughs - Part I: The Martian Books, illustrated with various covers;
An Interview With Bobby Parr, (Ah in the film of The Land That Time Forgot).
The Tarzan Newspaper Strip Reprinted in Britain - Part I

and, of course, what we hope will become regular features, such as News From Tarzana, Letters, etc.

We have also been granted permission by Hulbert Burroughs to reprint from the old Tarzan strips of Burne Hogarth. We still have to sort out some technical details, but it is hoped to include the first pages in the next issue.

NEWS FROM Tarzana

TARZAN HEADS FOR BANNER YEAR!

Edgar Rice Burroughs, Inc. announces the formation of a new marketing division, headed by Franklin C Earl. Earl, former National Sales Training Manager for Toyota Motor Sales USA, will be responsible for all of the Company's merchandising, promotion and public relations activities.

Edgar Rice Burroughs, Inc., of Tarzana, California, holds all of the literary, motion picture and merchandising rights to Tarzan, Korak, John Carter of Mars and all other characters created by the Company's founder, Edgar Rice Burroughs.

Vice-President and General Manager, Robert H Hodess, reports that Fiscal 1974 results were tops in the Company's 51-year history. He predicts soaring sales and earnings for 1975, the 100th Anniversary year of the birth of Burroughs. A major motion picture based upon Burroughs' THE LAND THAT TIME FORGOT will contribute substantially to the Company's earnings in 1975, with Warner Brothers' multi-million dollar production of TARZAN OF THE APES carrying the upward trend through 1976 and beyond.

TARZAN novels are currently in print in over 35 languages, with comic book sales topping two million copies a month.

TARZAN KICKS OFF EDGAR RICE BURROUGHS CENTENNIAL.

Bankers in tee-shirts?

That's right. On Monday, January 13, the entire staff of Bank of America's Tarzana Community Office sported colourful Tarzan tee-shirts to mark the beginning of the year-long Centennial celebration of the birth of Edgar Rice Burroughs, the creator of Tarzan and numerous other works.

Highlighting the kick-off day, Danton Burroughs, grandson of the world-famed author, and James Pierce, the oldest living movie Tarzan, presented Manager E G Morris with two original manuscripts for storage in the bank's safe deposit boxes. The manuscripts are Burroughs' first published works, A PRINCESS OF MARS and TARZAN OF THE APES, both written on the backs of old letterheads from Burroughs' bankrupt businesses.

Born in Chicago on September 1, 1875, Edgar Rice Burroughs was a failure in almost everything he tried during his early years. He attended half a dozen public and private schools before graduating from Michigan Military Academy. Unable to secure a commission in any military unit - he even tried the Chinese Army - Burroughs enlisted in the Seventh US Cavalry, but at the time of his discharge he was still a Private. Then came a succession of eighteen different jobs and business ventures, all without success. In 1911, the same year he had to pawn his watch to buy food for his family, he sold his first novel, A PRINCESS OF MARS. The following year TARZAN OF THE APES appeared and the rest is literary and motion picture history.

In the years that followed, Burroughs wrote more than 100 books including Westerns, Science Fiction and, of course, more Tarzan. His works have been translated into 36 languages and sold hundreds of millions of copies.

The Tarzan Tee-shirt Day at Bank of America's Tarzana Community Office was the first of several events planned for the Centennial celebration: Tarzana merchants will soon be flying special Centennial flags, a definitive biography of Burroughs will be published by Brigham Young University Press, a special Centennial meeting of book collectors and Burroughs Bibliophiles (a fan organisation), will be held in Tarzana on September 1, and the World Science Fiction Convention in Melbourne, Australia, will feature Edgar Rice Burroughs' contributions to modern Science Fiction literature.

Our thanks to Danton Burroughs for providing the above information. Danton also tells us that the plans to publish MINIDOKA, announced in the second Newsletter, have been shelved for the present.

THE LAND THAT TIME FORGOT

THE STORY

A canister is tossed into the sea from a rugged, alien coast. Months later, it is washed up on the rocky shores of Land's End where it is retrieved by an English coastguard. Inside he finds a manuscript revealing a wonderful story.

Earlier the British supply ship SS 'Montrose', outward bound, is torpedoed by a German U-Boat. Among the survivors is a young American, Bowen Tyler (DOUG McCURE), who is anxious to join the Allied war effort. Others who pull themselves from a watery grave are a young biologist Lisa Clayton (SUSAN PENHALIGON), the First Officer, Bradley (KEITH BARRDN), the Irish First Mate, Olson (DECLAN MULHOLLAND), the radioman Whiteley (COLLIN FARRELL) and Chief Engineer Benson (BEN HOWARD). As the U-Boat surfaces Tyler leads his band of survivors on board, overpowering the crew led by Captain von Schoenvorts (JOHN MCENERY) and his second-in-command Dietz (ANTHONY AINLEY).

Later they sight a British warship, but despite signals, are depth-charged, damaging the submarine and putting the radio out of action. While von Schoenvorts has suggested the two crews work together, he has ordered the compass to be rigged. Tyler thinks the craft is heading for the States, but von Schoenvorts has ordered a course to South America and a rendezvous with a German supply ship. Tyler discovers the ruse and sets off torpedoes which scuttle the enemy craft.

The U-Boat drifts into a strange, mist-filled land dotted with huge icebergs. In the distance, an awesome land-scaped dominates the scene and von Schoenvorts is of the opinion that they are near the mythical land of Caprona, a long-forgotten and uncharted land mass near the South Pole. Guided by Tyler, they find an underground river and pass through the mass of ice into a strange, fertile land ringed with mountains, garnished with rich vegetation. From the murky water rises a huge, prehistoric monster which they manage to kill with a hail of machine-gun bullets.

Now the enemy factions must agree to bury their political differences in a combined effort for survival. The 'lost world' is of volcanic origin,

and samples of the water yield evidence of strange life-forms. The party is attacked by a tribe of primitive people, one of whom they capture alive. He is called Ahm (BOBBY PARR), and in sign language manages to communicate to them that the land is rich in natural oil. The marooned sailors realise they must tap the oil as fuel for the submarine in order to make their escape.

Heading north, they are attacked by a more advanced people, the Sto-Lu. It seems that the further north they proceed, so the life-forms become more sophisticated.

Now they encounter huge land animals which threaten their progress, and from the sky there is the beat of huge wings as a Pterodactyl swoops down. One carries off Ahm, despite Tyler's desperate attempts to rescue him.

Tyler and Lisa set out on a reconnaissance while, back at a makeshift camp, von Schoenvorts and Dietz supervise the loading of the crude oil into barrels for the U-Boat. Lisa is carried off by a band of Sto-Lu and Tyler only manages to rescue her at the last minute, having also to fight off an even more superior race, the Band-Lu.

Suddenly the volcano begins to erupt, spewing molten lava over the landscape, engulfing the alien life-forms. A river of fire cuts Tyler and Lisa off from the camp and Dietz urges von Schoenvorts to make for the U-Boat and escape. When von Schoenvorts protests at leaving Tyler and Lisa, Dietz shoots him, putting him out of action.

Tyler and Lisa reach the shore and signal in vain for the U-Boat to wait for them. But Dietz ignores their cries for help and as they watch, the U-Boat plunges into the river of lava.

Tyler and Lisa know that their last avenue of escape is gone. They must face 'The Land That Time Forgot' and try to discover its mysteries. Tyler writes his message to the outside world and tosses it into the sea.

They continue their journey northward—alone, but sustained by the growing feelings between them. Together they will uncover the secret of the strange land that is 'The Land That Time Forgot'...

THE CAST

Bowen Tyler	DOUG McCURE
Captain Von Schoenvorts	JOHN MCENERY
Lisa Clayton	SUSAN PENHALIGON
Bradley	KEITH BARRDN
Dietz	ANTHONY AINLEY
Borg	GODFREY JAMES
Ahm	BOBBY PARR
Olson	DECLAN MULHOLLAND
Whiteley	COLLIN FARRELL
Benson	BEN HOWARD
Pleaser	RDY HOLDER
Sinclair	ANDREW McCULLOCH
Jones	RDN PEMBER
Deusett	GRAHAME MALLARO
Reuther	ANDREW LODGE
Schwartz	BRIAN HALL
Hiller	STANLEY MCGEAGH
Hindle	PETER SPROULE
First Sto-Lu	STEVE JAMES

TECHNICAL CREDITS

A MAX J. ROSENBERG and MILTON SUBOTSKY PRODUCTION

Executive Producer	ROBERT H. GREENBERG
Executive in Charge of Production	ROBERT H. HODGES
For Edgar Rice Burroughs Inc.	JOHN DARR
Producer	KEVIN CONNOR
Director	JOHN PEVERALL
Associate Producer	EDGAR RICE BURROUGHS
Based on the story by	MICHAEL MOORCOCCK and JAMES CAWTHORN
Screenplay by	MAURICE CARTER
Production Designer	ALAN HUME
Director of Photography	DEREK BROWNE
Camera Operator	CHARLES STAFFEL
Process Photographer	MICHAEL FRIST
Camera Focus	ALLAN JAMES
First Assistant Director	ARTHUR CLEVER
Production Administrator	GOUGLAS GAMLEY
Music Composed & Conducted by	BERT DAVEY
Art Director	DEREK MEDINGS
Special Effects Supervisor	ROGER DICKIN
On-Set Supervisor	JOHN IRLAND
Construction Manager	GEORGE STEPHENSON
Editor	DOON SHARPE
Sound Mixer	JOHN SMITH
Sound Editor	TOM SMITH
Chief Make-Up	JULIE HARRIS
Costume Designer	JOAN CARPENTER
Hairdresser	JOHN HILLING
Wardrobe Supervisor	DOREEN SOAN
Community	



A BRITISH LION PRESENTATION

CERTIFICATE 'U'

RUNNING TIME 90 MINUTES

- 5 -









Much of THE LAND THAT TIME FORGOT was shot in Shepperton Studios' giant 'H' stage, the largest in Europe, where the story's prehistoric world has been recreated. In one sequence, the stage, flooded with three-quarters of a million gallons of water (!), forms part of an inland sea in which the U-boat is attacked by monstrous reptiles. It is one of the biggest sets constructed in a British studio for many years.

Production designer Maurice Carter (who also worked on 'Beckett', 'The Battle of Britain', 'Anne of the Thousand Days'), who has been in the business for thirty years says that technically the film is the most difficult and complicated on which he has ever worked.

Special effects experts Derek Meddings (who worked on the 'Thunderbirds' TV series) and Roger Dicken (who worked on Stanley Kubrick's '2001: A Space Odyssey') spent months planning and recreating the prehistoric conditions - the fauna and flora - described in Burroughs' story. None of the animals, according to Dicken, has been invented for the film. All are recreations of mammals and reptiles that once existed on the Earth.

Stills from THE LAND THAT TIME FORGOT:

Page 6 - Top: John McEnery (left) as the German submarine Commander, Von Schoenvorts, and Doug McClure as Bowen Tyler.

Bottom: Keith Barron as Bradley and Doug McClure as Bowen Tyler.

Page 7 - A prehistoric monster rises from the depths of the Caprona lake and seizes Plesser (played by Ron Holder) from the deck of the U-33.

Page 8 - Top: A giant Monosaurus rises out of the depths of the 'lost world' lake and attacks Bowen (Doug McClure) and Olson (Declan Mulholland) on the U-33 submarine.

Bottom: A pterodactyl attacks Bowen Tyler (Doug McClure).

Page 9 - Top: The submariners, marooned on the 'lost world' island of Caprona, are menaced from behind by prehistoric monsters as savage tribesmen attack from another direction. Left to right: Bowen (Doug McClure), carrying the wounded ape-man Ahm (Bobby Parr); Von Schoenvorts (John McEnery); and Whiteley (Colin Farrell).

Bottom: Susan Penhaligon as Lisa and Doug McClure as Bowen.

We do not yet know when the film is to be released. Hulbert and Danton Burroughs have seen it, and Hulbert informs us that they were favourably impressed and that he was sure that ERB would have liked it. There have also been several special showings in London. Frank Westwood saw the film on 16 January and enjoyed it, and Jim Gawthorn and Mike Moorcock went to a Trade showing on 21 January.

The film has been based on only the first third of the story, leaving the way open for a possible sequel; I hope we see one.

Portrait of a Stone Age Empress

by Paul Norman

frank Frazetta
chris Achilleos
&
paul Norman

THERE CAN BE LITTLE DOUBT that had it not been for DIAN THE BEAUTIFUL David Innes would have sought every possible means of escape from the alien world at the earth's core in which he accidentally found himself.

He had initially set out with Inner Perry on a mineralogical excursion, and to test Perry's invention, the 'prospector'. Having arrived in a world which they later identified as PALLADIUM, their first thoughts were of survival, not exploration. In fact it was some minutes before they even realized where they were and it became immediately apparent to them that the environment, or at least that part of it into which they had entered was completely hostile.

The two companions were unable to relax for some time, as they suffered the indignity of capture by various different groups of the community and moved from one place to another. It was while they were on the march to the city of the Mahara, under the care of the fierce Sagotha, that Innes caught his first glimpse of a fellow prisoner - Dian the beautiful:

"But the girl! She was magnificent. It was easy to see that she considered herself as entirely above and apart from her present surroundings and company."

Having established in his own mind that Dian was higher-born than the rest of the prisoners, including himself, Innes conversed with her and their relationship was amiable. It also served a purpose, for she taught him her language.

Another prisoner, Nooja, the Fly One, had already cornered Dian on his potential wife and Innes took it upon himself to get Nooja in his place by knocking him to the ground. What happened next was inevitable. Although the prisoners had attempted to identify themselves as aliens they were not believed for one moment. And Innes, having saved Dian from Nooja's unrelenting attentions, was expected to signal to the assembly that he had no claim on her but wished merely to be of assistance to her. He was not aware of this, with the result that the girl was ridiculed by the other prisoners:

"And the girl? At first she looked at me with wide, wondering eyes, and then she dropped her head, her face half averted, and a delicate flush suffused her cheek. For a moment she stood thus in silence, and then her head went high, and she turned her back upon me as she had upon Nooja. Some of the prisoners laughed, and I saw the face of Shak the hairy One go very black as he looked at me searchingly. And what I could see of Dian's cheek went suddenly from red to white."

This, then, is the character of Dian the Beautiful - proud, but not above humility; just an innocent girl, the victim of

unfortunate circumstances, she arouses our immediate sympathy. She is so breathtakingly lovely that we admire her from the moment we meet her; and to see her thus humiliated, albeit unwittingly as Innes' part is enough to elicit our support and admiration for her whilst at the same time sympathizing with David Innes for having no idea of the nature of his offense. This situation has a parallel in Burroughs' Martian manuscripts, when JOHN CARTER offends PRINCE THORIN in much the same way.

There follows, in each case, a period of intense courtship during which the man does all he can to find out what he has done wrong. John Carter's unintentional faux pas is cleared up relatively quickly, although he commits more as the story progresses; but for David Innes the task was more difficult, for while he made every attempt to penetrate the barrier of anger and pride raised by Dian, there came a time when she was rebuffed, while Innes' own adventure took off on another tack altogether.

That Dian had made quite an impression on Innes is evident from his preoccupation with thoughts of her during his stay in the city of the Mahara:

"The vision of that sweet and innocent face floated before me amidst the soft mists of imagination, and there I had on the second believed that I clung only to the memory of a gentle friendship that I had lost, yet now it seemed that it would have been dignity to her to have said that I did not want Dian the beautiful as my wife. I had not thought of her except as a welcome friend in a strange, cruel world. Even now I did not think that I loved her."

Even so his thoughts gradually crystallized into a genuine feeling for Dian - he found that he could not think clearly about anything except Dian's safety, her whereabouts, and her absolute rejection of his attempts at a reconciliation.

"I was now still further apprehensive as to the fate of Dian, and at this time, I imagine, came the first realization that my affection for the girl might be prompted by more than friendship. During my waking hours she was constantly the subject of my thoughts, and when I slept her dear form haunted my dreams."

Innes had already described the females of Palladium (those he had so far encountered), and while he evidently considered them reasonably attractive it was obvious that they had made no lasting impression on him other than for him to observe that they were generally of a higher standard of physical beauty than was the norm among his 'inter-world' female acquaintances.


Dian, on the other hand, was something special; she was worlds apart from her companions, and so significantly beautiful as to stand comparison with any female of whom you could conceive. Her attraction for Innes may in part be explained by her general attitude, which can be described as haughty, aloof and somewhat. This is evidently a quality that Innes admired, and so also, if we are honest, for do we not usually want that which we cannot have? It is a feature of twentieth century life for us to admire and desire, for example, film stars, knowing full well that they belong virtually to another world and are consequently out of reach. This may not have occurred to Innes; he may have felt that being a child of a technological society he would automatically be hierarchically head and shoulders above even the highest-born in the primitive inner-Earth. He may even have identified himself with the courtship procedures of Palladium as being a perfectly suitable wife for Dian. At any rate he was troubled by the thought that she may be in danger - remember that at this time he had no conception either of the size of Palladium or the remotest idea of where the girl could be; and he could not rest until he had made the decision to find her.



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EDGAR RICE BURROUGHS PELLUCIDAR

THRILLING ADVENTURES
INSIDE THE HOLLOW EARTH



ACE edition of "Pellucidar"
cover by Frank Frazetta



PELLUCIDAR

Edgar Rice Burroughs

The story of David Innes in the perilous lands
of the earth's core



TANDEM edition of "Pellucidar"
cover by Chris Achilleos

"Ferry," I confided to the old man, "If I have to search every inch of this distinctive world I am going to find Dian the Beautiful and right the wrong I unintentionally did her". That was the excuse I made for Perry's benefit."

Having at last acknowledged his concern for Dian, if not to Perry then at least to himself, he then allowed himself the pleasure of indulging in thoughts he had for so long considered irrelevant:

"I thought of a beautiful oval face, gazing out of limpid eyes, through a waving mass of jet-black hair. I thought of red, red lips, God made for kissing. And of a sudden, apropos of nothing, standing there alone in the secret chamber of the Mahara of Pellucidar, I realized that I loved Dian the Beautiful."

It would be unfair to unfold the story further; you may read for yourself the chronicles of Pellucidar, discover for yourself the thirde of Burroughs' immortal characters - John Carter of Mars and Toran of the Apes being the first and second - and explore with him the magical world at the Earth's core.

The reprinting of the chronicles of Pellucidar is a worthy monument to the master of adventure literature; all that is required of us is that we enjoy them.

For as Dian the Beautiful stands apart, even from other Burroughs heroines, not only in the matter of her beauty, her courage and bravado; there is her pure femininity in the savage, stone-age world in which she was a princess. For Dian David Innes sought to overthrow the cruel regime of the reptilian master race of Mahara; to search every inch of Pellucidar until he found her; and having found her to finally claim her as his mate.

However, it was not quite as simple as that. For all her staggering beauty, her physical appeal and feminine charms Dian was to all intents and purposes a primitive, ignorant savage. The fact that, as a savage went, she was fairly well advanced meant little when set against her lack of culture, refinement, her inability to read or write. Innes began to have second thoughts: was he really in love with Dian? or did her appeal for him lie mainly in a confusion of primitive lust?

"Occasionally I glanced at her, thinking that the sight of her tearing at raw flesh with her hands and teeth like some wild animal would cause a revulsion of my sentiments towards her; but to my surprise I found that she ate quite as daintily as the most civilised woman of my acquaintance, and finally I found myself gazing in foolish rapture at the beatitudes of her strong, white teeth. Such is love."

It was only when she again refused to have anything to do with him that Innes finally acknowledged his love for her. He was by this time desperate with desire for her companionship and respect; she had hurled abuse and insults at him right across Pellucidar; she had even rejected him after he had saved her from a fate worse than death on more than one occasion. Yet still he came after her, hoping to change her mind, to win her friendship and love, and when he found that he could not, he took her by force.

"She might hate me, and revile me, and heap indignity after indignity upon me, as she already had, until I should have hated her; but the pitiful fact remained that I loved her, and I couldn't leave her there alone....."

I never said a word to her at first. I just strode across the cave and grasped her by the wrists, and when she struggled, I put my arm around her as as

to pinion her hands to her sides. She fought like a tigress, but I took my free hand and pushed her head back - I imagine that I had suddenly turned brute, that I had gone back a thousand million years, and was again a veritable cave man taking my mate by force - and then I kissed that beautiful mouth again and again.

"Dian," I cried, shaking her roughly, "I love you. Can't you understand that I love you? That I love you better than all else in this world or my own? That I am going to have you? That love like mine cannot be denied?"

I noticed that she lay very still in my arms now, and as my eyes became accustomed to the light I saw that she was smiling - a very contented, happy smile. I was thunderstruck. Then I realised that, very gently, she was trying to disengage her arms, and I loosened my grip upon them so that she could do so. Slowly they came up and stole about my neck, and then she drew my lips down to hers once more and held them there for a long time.....

"Love speaks in acts," she replied. "You could have made your mouth say what you wished it to say, but just now, when you came and took me in your arms your heart spoke to mine in the language that a woman's heart understands."

It would be simple to say that they all lived happily ever after. Such was not the case, however. For Dian the Beautiful, adventure was a way of life, survival of the fittest the only worthwhile philosophy. In the savage, primitive stone-age world her character shines like the perennial Pellucidarism sun. She is one of Burroughs' finest creations, an Empress in her own right. To read of Dian makes it almost worth considering looking for the legendary land at the centre of the earth. With Dian as Empress, Pellucidar is the nearest thing to Paradise....

As for Dian herself, it is only fitting that David Innes should have, for the purposes of this essay, the last word -

"It made me very proud to think that I had won the love of such a woman. Of course she couldn't read or write; there was nothing cultured or refined about her as you judge culture and refinement; but she was the essence of all that is best in woman, for she was good, and brave, and noble, and virtuous. And she was all these things in spite of the fact that their observance entailed suffering and danger and possible death."

I should like to thank E R B Inc. and Universal Tendon Publishing Company Ltd. for permission to reproduce passages from "AT THE EARTH'S CORE" and "PELLUCIDAR". Thanks also to Universal Tendon Publishing Company Ltd. and Ace Books Inc. for permission to reproduce cover illustrations.

The PELLUCIDAR series:

AT THE EARTH'S CORE	* **
PELLUCIDAR	**
TARAN OF PELLUCIDAR	**
TARAN AT THE EARTH'S CORE	**
BACK TO THE STONE AGE	**
LAND OF TREASON	**
SAVAGE PELLUCIDAR	**

Edgar Rice Burroughs - Adventure Unlimited.

by Frank Westwood.

Jefferson Turck, Billy Byrne, Komodoflorensal, Jerry Lucas, Colonel Pennington, Lieutenant Harold Percy Smith-Oldwick, Waldo Emerson Smith-Jones, Tavia, Ia, Tibur, Julian 1st, Julian 20th, Kerchak, Numa... All these characters and many more were born from the pen of the man who also created Carson Napier, David Innes, John Carter, John Clayton and Jane Porter. The general public know him as the man who invented Tarzan of the Apes, but many of them also think that he invented Jai and Boy, and in this they are mistaken. But let us take a look at the man whose fantastic imagination created in the minds of so many people characters who today are as fresh and alive as when they were first conceived.

Edgar Rice Burroughs was born in Chicago nearly one hundred years ago, on the first of September, 1875. His father, a Civil War Major, tried to cultivate in him at an early age a taste for the finer things in life. He was sent to a private school, then to Phillips Academy at Andover, Massachusetts, and finally to the Michigan Military Academy at Orchard Lake, Michigan. Four years later, he sat the entrance exams for West Point, but failed. In desperation, he even tried for a commission in the Chinese Army and the Nicaraguan Army but, at last, wound up as a Private in the 7th US Cavalry. Suffering from a weak heart, he was discharged from the army, still a Private, on 23rd March, 1897.

In 1900 Burroughs married Emma Hulbert and went to work for his father in the storage battery business at fifteen dollars a week, but this was scarcely a living wage. Then came a succession of different jobs: as a clerk in a stationery store, on a gold dredge in Oregon, as a railroad policeman in Salt Lake City, and then back to Chicago, where the succession of jobs continued.

In 1911, he managed to obtain a position as agent for a pencil-sharpener manufacturer and, while sub-agents were out trying unsuccessfully to sell the sharpener, Edgar Rice Burroughs started to write stories - sometimes the first thing that came into his head, but often coloured by the experiences through which he had passed in his youth.

UNDER THE MOONS OF MARS appeared in the All Story Magazine as a six part serial from February to July 1912. When it was first presented to the editor, Thomas Newell Metcalf, Burroughs had some doubts as to whether or not he would be thought of as sane, as the story was beyond his wildest dreams. So, to safeguard his name, he used the pseudonym 'Normal Bean'. There have been many stories as to what happened when the magazine came out with the name altered to 'Norman Bean': maybe it was a typographical error or perhaps it was intentional on the editor's part. As Metcalf had personally asked the budding writer to complete the story, however, I can't for one moment believe that he entertained any doubts as to ERB's sanity!

In October of the same year, TARZAN OF THE APES appeared in the All Story Magazine. Burroughs made a slight faux pas in this novel, putting tigers in Africa. However, in the hardback edition that was published in 1914 by A C McClurg of Chicago, the tigers were replaced by lions, and all was well with his readers.

Burroughs' second completed novel, THE OUTLAW OF TORN, was actually the eighth to be published. It was started in the early winter of 1911 and was completed the following year, although it did not see print until it was published as a five part serial in the New Story Magazine, starting in January 1914. Its first book edition was not until 1927, when it was published by A C McClurg of Chicago.



One of the lesser known works of Edgar Rice Burroughs, found amongst other stories in the author's safe after his death, is a novel with the strange title *WIMIDOKA 937th EARL OF ONE MILE SERIES M*. Although it has not yet been released by Edgar Rice Burroughs Inc, indications point towards the possibility that this story may even antedate *A PRINCESS OF MARKS* (the book title of *UNDER THE MOONS OF MARKS*). I believe that Halbert Burroughs, ERB's son, has expressed doubts as to the real authorship of *WIMIDOKA* and has suggested that his father had possibly heard the story from an older member of the Burroughs family and had merely written it down. Richard A Lupoff, in his biography *EDGAR RICE BURROUGHS: MASTER OF ADVENTURE*, referring to *WIMIDOKA* states: "The story is reported to be of poor quality but, from a scholarly viewpoint, it will make fascinating reading if and when it is released."

For Burroughs, the pencil-sharpener business became rather dull, in more ways than one. Edgar's brother, Coleman, who worked for Champlin-Yardley, managed to get him a position with the firm. With the success of his first story, Burroughs had decided to make writing his career but, in this instance, he was cautious enough not to immediately give up the job his brother had obtained for him. As time went on, however, his salary did not cover his expenses and once again, poverty was at his door. Still he was sustained by the hope that he might eventually make a living by writing fiction. He searched around for a better paying job meanwhile and, in the early Spring of 1912, he landed a job as department manager in a business magazine.

1913 was a hard year for Edgar Rice Burroughs. On 20th February, thirteen days after the death of his father, his wife Emma, who had already presented him with two children, Joan and Halbert, gave birth to their third, John Coleman. Burroughs still seemed a long way off his goal of making writing his career. His only income now was that which he received for the sale of magazine rights to his stories. Had he failed to sell just one story during these trying months, he would have found himself penniless. However, he was fortunate enough to sell them all.

There is no doubt that ERB worked extremely hard to make a success of his new career for, in 1913 alone, he wrote some 413,000 words. This magnificent achievement produced the following: *THE CAVE GIRL*, *THE MONSTER MEN*, *THE WARRIOR OF MARKS*, *THE ETERNAL LOVER* (now also known as *THE ETERNAL SAVIOR*), *THE MAD KING*, *AT THE EARTH'S CORE*, *THE RETURN OF TARKAN*, and *THE MUCKER*. When *THE MUCKER* was first published in Great Britain, the book was split into two volumes: first, *THE MUCKER*, published on 6th October 1921; then the second half (titled *THE RETURN OF THE MUCKER* in its original magazine appearance in America) was published on 26th January 1922 as *THE MAN WITHOUT A SOUL* - not to be confused with *A MAN WITHOUT A SOUL*, which was the original magazine title of a completely different book, *THE MONSTER MEN*. Both *THE MUCKER* and *THE MAN WITHOUT A SOUL* were published in the UK by Methuen & Co of London, the former being given four printings, the latest in August 1920, and the latter being given three printings, the last in August 1939.

From then on, Burroughs started to reap the fruits of his reward. He was able to go on vacation with his family to San Diego, California, and it was in California that plans were made to film *TARZAN OF THE APES*. Then came the First World War and Edgar Rice Burroughs received an appointment on 26th May 1917 as Captain of the First Battalion, Second Infantry, Illinois Reserve Militia. In the latter years of his life, ERB was to witness the bombing of Pearl Harbour and was to become the oldest accredited War Correspondent in the Pacific, thus seeing service in both World Wars.

In all, ERB has to his credit more than one hundred works but, to date, only some seventy or so have seen print. His books have been published in each of the following languages: Afrikaans, Arabic, Chinese, Czechoslovakian, Danish, Dutch, Finnish, French, German, Greek, Hebrew, Hungarian, Icelandic, Indonesian, Italian, Japanese, Norwegian, Polish, Portuguese, Rumanian, Russian, Spanish, Swedish, Turkish, Yugoslavian, and also in the following Indian languages: Assamese, Bajarati, Marathi, Urdu and Hindustani. A *PRINCESS OF MARS* has been published in Esperanto in England, and *TARZAN OF THE APES* has been published in braille.

After a full life, Edgar Rice Burroughs died peacefully in bed while reading the comic strips in the morning paper on Sunday, 13th March 1950. But, as John Carter, Warlord of Mars, would say, "He still lives!"

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Page 16 - Edgar Rice Burroughs dictating a story on his Ediphone.

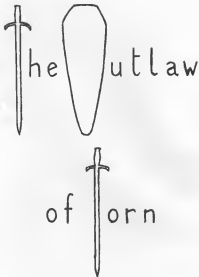
Page 17 - Edgar Rice Burroughs as a War Correspondent, interviewing Brigadier General Truman E Landon in the Tarasoa Islands.

Page 18 - Edgar Rice Burroughs and his plane after learning to fly at the age of 39. ERB's son, Halbert, later wrecked the plane, scoring a hole in one on an adjacent golf course.

I would like to acknowledge with thanks the assistance kindly furnished by Halbert Burroughs, and grateful acknowledgements go to *THE BIG SWINGERS* by Robert Fenton, *THE GOLDEN ANNIVERSARY BIBLIOGRAPHY OF EDGAR RICE BURROUGHS* by Henry Hardy Weiss, and *EDGAR RICE BURROUGHS: MASTER OF ADVENTURE* by Richard A Lupoff.







by Rodney Jackson.

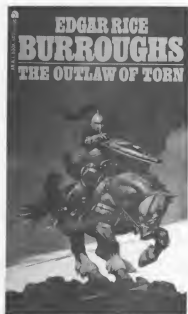
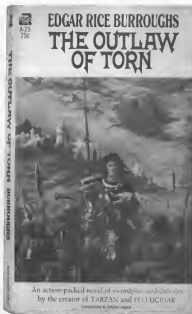
THE OUTLAW OF TORN is of special interest to English readers as it is the only one of ERB's stories set entirely in this country.

The events take place in the 13th Century, during the reign of Henry III, when the continuing power struggle between the King and his brother-in-law, Simon de Montfort, Earl of Leicester, divided the country and led to intermittent civil war.

Prince Richard, the son of King Henry, is the hero of the story. It is of Richard that Burroughs says: 'No published history mentions this little lost prince; only the secret archives of the kings of England tell the story of his strange and adventurous life.' ERB does not claim to have had access to these archives; he has come across certain manuscripts in an ancient monastery in Europe, and pieced the story together himself.

The plot, or should I say narrative, of this history concerns the unfolding of a plan of revenge by the King's French fencing master, Sir Jules de Vac, to wipe out an insult put upon him by the King. De Vac abducts the three year old Prince Richard and carries him off to the old Castle Torn in Derbyshire where, cut off from the outside world, he raises the boy to manhood, instilling in him a hatred of all Englishmen and teaching him superb swordsmanship. The long and bloody trail of the Frenchman's revenge then begins for Norman of Torn, as de Vac renames Richard, gathers about him an outlaw band and proceeds to ravage the countryside. De Vac's wish is to see Norman hanged before the outlaw's true identity is revealed to the King, but the Frenchman sees his plan endangered when Norman first comes under the influence of the priest, Father Claude, and then rescues and falls in love with Bertrade de Montfort, daughter of the Earl.

I shall not reveal any more of the story, as I do not wish to spoil the enjoyment of anyone who has yet to read it. Suffice to say that it has the cross-cutting of action and last minute rescues that all Burroughs fans are familiar with.



The England of Norman of Torn



Burroughs apparently did a thorough research job at the Public Library in Chicago before commencing the book, and it is hard to fault the story on historical points. There is an obvious drawing on the legend of Robin Hood - both he and Norman of Torn had remote strongholds and preyed only on the rich. I also recall that in Scott's IVANHOE, both the disinherited hero and Richard I were reluctant to show their faces; a reluctance that is shared by Norman of Torn, the 'vaioered horseman'.

Norman of Torn is as mighty a warrior as his elder brother, Edward I, the future King of England, and from Burroughs' description he emerges as a mixture, physically, of John Carter and Tarzan. This would seem to be appropriate as ERB completed THE OUTLAW OF TORN between writing A PRINCESS OF MARS and TARZAN OF THE APES, though it did not see publication until well over a year after the latter.

For further comments and information regarding this tale, I would recommend the following excellent articles: Under Surveillance - The Outlaw of Torn by Pete Ogden and David Prince in Erbania 3, July 1957; The Outlaw of Torn by Philip J Currie in Erbivore 3, July 1967; and The Outlaw of Torn - A Blend of Fact and Fiction by John F Roy in Erbdon 31, February 1970.

Bibliographical Notes:

ERB wrote THE OUTLAW OF TORN in November 1911 and re-wrote it the following year. He had some difficulty in selling the story and it was a further two years before its first publication in New Story Magazine as a five-part aerial running from January to May 1914. This serialisation had an illustrated cover by N C Wyeth and one interior sketch (the same each issue) with each instalment.

The first book edition was published by A C McClurg on 19 February 1927, and was reprinted by them in March 1927. Grosset & Dunlap then reprinted the novel in a cheap edition in 1928. All three of these editions carried a dust jacket painted by J Allen St John; none had any interior illustrations.

Ace books issued the first US paperback edition in November 1968 with a cover painting and title page illustration by Roy G Krenkel Jr. The title was reprinted by Ace in January 1973 with a new cover painting by Frank Frazetta and without a title page illustration.

The first British edition was published in September 1927 by Methuen, being reprinted in a cheaper edition in August 1928 and again, both in hardback and in stiff paper covers in August 1937. These editions carried original, unsigned cover paintings.

In September 1953, Pinnacle Books published a British paperback edition with original cover art by J E McConnell, who illustrated most of their Burroughs titles.

The covers reproduced on Page 19 are as follows:

Top left - Grosset & Dunlap, 1928, by J Allen St John.
Top right - Pinnacle, September 1953, by J E McConnell.
Bottom left - Ace, November 1968, by Roy G Krenkel Jr.
Bottom right - Ace, January 1973, by Frank Frazetta.

The illustrated heading on Page 20 is by George P Kerr, and the map on Page 21 is by Rod Jackson.

THE ERB COLLECTOR

The following books are on sale from the British E.R.B. Society. Please order from The Secretary, Frank Westwood, 48 Creswick Road, Acton, London, W3 9HF. All cheques, postal orders and money orders must be made out to The British E.R.B. Society. Prices include inland postage but foreign orders should add 10% for surface mail or 20% for air mail. Exchange rates are none too stable but US orders will not be too far out if they are calculated on the basis that 1p = 2½ cents.

Mint, hard cover, Tom Stacey Reprint Editions, in dust jackets:

THE LAND THAT TIME FORGOT, 1972, £1.80	THE MOON MAID, 1972, d/j: Cowthorn. £1.80
AT THE EARTH'S CORE, 1971. £1.50	PELLUCIDAR, 1971. £1.80
APACHE DEVIL, 1973. £1.95	THE WAR CHIEF, 1973. £1.95
TARZAN'S QUEST, 1971. £1.80	JUNGLE GIRL, 1973. £1.95

Mint, paperback editions, Flamingo Books, 1972. Covers taken from the TARZAN strip by

Burne Hogarth:

TARZAN OF THE APES. 30p	THE RETURN OF TARZAN. 30p
THE BEASTS OF TARZAN. 25p	THE SON OF TARZAN. 30p

Second-hand ERB books:

Key: tpi - title page illustration; F - fair; G - good; VG - very good; NM - near mint; * indicates that the cover has been stuck over with transparent, adhesive Fablon.

A PRINCESS OF MARS, 4 Square, 2nd edition, June 1962. Cover: Carnon. F.	55p
LLANA OF GATHOL, 4 Square, 1st edition, Feb 1967. Cover: Josh Kirby. G.	70p
AT THE EARTH'S CORE, Ace, 1st edition. Cover & tpi: Krenkel. VG*	80p
PELLUCIDAR, Ace, 1st edition. Cover & tpi: Krenkel. VG*	80p
TANAR OF PELLUCIDAR, Ace, 1st edition. Cover & tpi: Krenkel. VG*	80p
BACK TO THE STONE AGE, Ace, 1st edition. Cover & tpi: Krenkel & Frszetta. VG	80p
LAND OF TERROR, Ace, 1st edition. Cover & tpi: Fraszetta. VG*	80p
THE BEASTS OF TARZAN, 4 Square, 2nd edition, 1964. Cover: Mortelmans. F	40p
TARZAN THE UNTAMED, Methuen, 8th edition, 1943. Writing on flyleaf and rubber stamp on title page, otherwise good reading copy.	50p
TARZAN THE TERRIBLE, 4 Square, 4th edition, 1964. Cover: Mortelmans. F	40p
TARZAN'S QUEST, Goulden/Allen, Nov 1949. Cover: St John. F, stamp on flyleaf	60p
TARZAN AND THE FORBIDDEN CITY, 4 Square, 1st edition, 1965. G	60p
LOST ON VENUS, Ace, 1st edition. Cover & tpi: Fraszetta. G*	75p
LOST ON VENUS, 4 Square, 2nd edition, August 1965. Cover: Mortelmans. NM	65p
CARSON OF VENUS, 4 Square, 1st edition, January 1967. Cover: Kirby. NM	65p
ESCAPE ON VENUS, Ace, 1st edition. Cover & tpi: Krenkel. NM	85p
ESCAPE ON VENUS, 4 Square, 1st edition, November 1966. Cover: Kirby. G	60p
THE CAVE GIRL, Ace, 1st edition. Cover & tpi: Krenkel. VG	80p
THE ETERNAL SAVAGE, Ace, 1st edition. Cover & tpi: Krenkel. VG*	80p
THE LAND OF HIDDEN MEN (JUNGLE GIRL), Ace, 1st edition. Cover & tpi: Krenkel. VG*	80p
THE LAND THAT TIME FORGOT, THE PEOPLE THAT TIME FORGOT, OUT OF TIME'S ABYSS, Ace, 1st editions. Covers & tpi: Krenkel. VG*. 3 books -	£2.50p
THE MONSTER MEN, Ace, 1st edition. Cover & tpi: Fraszetta. F	70p

NB - The edition numbers following the publisher's name are that publisher's edition numbers.

Doug Elmo Brooks of 32a St John's Road, South Tottenham, London, N15 6QP, is trying to discover someone who has the printed stories of each of the chapters of Universal's TARZAN THE MIGHTY, also TARZAN THE TIGER. He would also like to hear from anybody who has any publicity material issued by the old Western Import Co on Harry Peel.



Paul Hoffman